The Blessed Damozel" of Debussy Is Alst Too Predous Stuple Songs Achievements of Messrs. Gatti-Casazza and Toscanini Thus Far.

The performance of Debussy's "Blessed nozel" by the Oratorio Society on Wednesday evening did not prove to be a matter of supreme moment. The work belongs to the world of the intan-It offers almost nothing upon which the mind or the affections can It seems hardly worth while to spend so much labor and pains on being indefinite, but of such is the kingdom of music in these days, as witness the astrosity called a trio by Max Reger performed with infinite devotion on Puesday night by the Margulies Trio.

This pretentious rubbish will probably heard again in this enlightened town. As one musician said after hearing it, "We have heard too much good nusic to be fooled by stuff like that. In Germany just now they are taking such music seriously. They are in a stage of harmonic hairsplitting, but they will gracefully emerge from it after a time. Morbid conditions of public taste are frequent, but fortunately the natural love of mankind for healthy art cannot

be suppressed altogether.

Of Debussy's "Blessed Damozel" good words were written by Alfred Bruneau, himself a composer of no mean ability. He said: "This time Debussy was se duced by Preraphaelism. He borrowed from Dante Gabriel Rossetti his woman angel, who with three lilies in her hand. with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover and weeps because he, still man on earth, does not answer her. Grace is here excessive; it approaches insipidity and eleminacy. Let us avow it; so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it, but it cessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but fear that he detests it."

There is something in an art of this kind inextricably mingled with the aestheticism which Oscar Wilde at one time attempted to preach to the world. It is the sort of precious art which Gilbert ridiculed so exquisitely in his polished satire "Patience." One cannot believe fily makes for the healthy growth of ical art. In the translated soul destill the sound basis of masculinity, In picted by Elgar in "Gerontius" there is Ferrari's musical embodiment of Dante's rapt adoration of his love there is yet the foundation of a very human passion.

But when music essays to rarefy itself to the extent of floating in the ether with disembodied spirits and voicing the anamic attachments of the vestal poesy of the Preraphaelite movement it finds itself in an atmosphere altogether too tenuous to sustain its life. Listening to the "Blessed Damozel" of Debussy and noting its painfully earnest struggle to avoid everything that might suggest the existence in the bosom of the heavenly maid of anything resembling a warm, earthly love one is forced to recall the sensible remarks of Bunthorne:

Then a sentimental passion of a vegetable fashion Must excite your languid spicen.

An attachment à la Piato for a bashful young

or a not too French French bean Though the Philistines may jostle you will rank

as an apostle In the high asthe In the high esthetic band
If you walk down Piccadilly with a poppy

lily

In your mediaval hand; Then every one will say
As pour walk your flowery way:
If he's content with a very

he's content with a vegetable love-which would certainly not suit me-Why, what a most particularly pure young man

this pure young man must be. Some remarkably stupid songs have been heard of late. Song recitals are more or less necessary evils, but they are not altogether harmless. It is a pity that young singers will persist in drag-

ging into the fierce light of publicity which have nothing to commend them but a vague semblance of tonality and an equally vague pretence of embody to be a pretty clearly defined art work, her debut in this city. tent, independent and satisfying. It ought to have in it the symmetry of completeness.
It ought to leave the hearer convinced

is to be continued in our next. Even in opera, but as presented for the delectathe marveilous songs of Schumann's "Dichterliebe" or Schubert's "Mutter-Mieder" each number makes the effect ment. It would be interesting to witof an accomplished art creation. But some of the French songs which are held town in its original form. It is pretty up for public inspection in these times are exceeding thin in texture.

Let us admit that some of them were

never designed for the hall but should be kept to the drawing room. Neverthe- art. It seeks only to be amused. ss others were meant to be heard before s threads of tone, without definite die or harmonic form.

It may be interesting to some of the unger composers to know that one of best comments on the true way of es were associated with the arts ould be confined to a study dels. He continues: nodels-that is to say, the

st, usefullest. Note those truest, simple epithets; they will range through all the arts. Try them in music, where you might think them least applicable. I say truest, that in which the notes most closely and faithfully express the meaning of the words or the character of the inended emotion; again, the simplest, that in which the meaning and the melody are attained with the fewest and most signifresult noves possible, and finally, the usefullest, that music which makes the best words more beautiful, which enchants them in our memories each with its own story of sound and which applies them closest to the heart at the moment we need

them. That is not a bad summary of the essential requirements of good vocal music, It sets up a standard, measured by which a vast amount of the song literature of this time would have to be condemned, while all the great songs of the world's Gatti-Casazza nor Mr. Toscanini had sters would be passed as correctly made. Indeed there are texts which have become for us permanently more beautiful by reason of settings by the master musicians, as in the cases of "Gretchen am Spinnrade," "Der Erl König," "Die

Nussbaum," "Aufträge," No doubt the production of a good song s yearly more difficult; but all the good tunes have not yet been invented

nor can their place be supplied by an indefinite chant or recitative, which lacks the essential lyric quality of song. A song must have song form, and it is quite futile for composers who have no song tunes in their souls to try to disguise that fact by breaking up the poetio metres of their text and presenting the musical lines to us in a wandering, ragged, form-Without Hesinning, Middle or End less, unmusical setting in the hope that we shall take this new recitation for a new gospel of song.

The truth is that we weary of all these long sailed birds of paradise that float through Heaven and cannot alight. We come to love precisely those songs that have the element of eternal youth in them, the folk song simplicity of melody and rhythm. The Germans have a way of describing a song written by an educated composer in imitation of the folk song style as a "volksthümlisches lied.

It is because of the predominance of the folk song elements in such songs as Strates' "Serenade," "Traum durch die and one good piece of conducting. But Dämmerung" and "Allerseelen" that we prefer them to some of his lieder which Casazza had to accept several engageare pronounced more atmospheric or pscyhologic. Unfortunately the American composer has no folk song behind him, and when he seeks to write in an elemental style he must either fall into the train of Stephen Foster or lamely imitate the Germans or French. His only other change is to drift out into the unknown sea of D'Indy, Debussy and the dreamers of harmonic overtones.

Without doubt these explorers in nev realms of harmony will contribute to the progress of musical composition. The history of harmony compels us to believe that this will be the case. One has only to hark back to the early part of the eighteenth century, when the old unequal tempered scale was in use, to comprehend what a revolution the practical demonstrations of Bach's "well tempered clavichord" and the theoretical conclusions of Rameau's several fundamental works brought about. Music was launched into a new world. Her language assumed a flexibility beyond the fondest dreams of masters like Palestrina. Yet many of the laws laid down in the treatises founded on the work of Bach and Rameau have in later years been set aside as restrictive to the advance of musical science.

One need go no further back than the works of Albrechtsberger or Sechter to learn that music has steadily moved forward along the path toward greater freedom in the harmonic basis upon which all melody rests. Extravagance indeed may be found in some of the works of most of the innovators, but their successors winnow out the wheat from the chaff and the tilling of the field goes bravely We listen to-day with equanimity on. to melodic sequences which would have shocked our fathers and mothers in their early fears.
When the wheat has been winnowed from

the chaff in the harvest of these overtone harmonists we shall have a richer musical granacy. Meanwhile it is not good for young musicians to fasten upon the mere mannerism of this new school as a model for composition, especially in the field of the song. Let the young composer take to heart the sensible words of Ruskin and when he sets out to write a song consider whether he is about to make music which can fairly be described as of the truest, simplest and usefullest. It ought to be a helpful thought to conceive music as useful. These are utilitarian times, and his first public appearance in New York this sea-every craftsman is pleased when he can son at the Metropolitan Opera Sunday night feel that he "does good." Merely to place a beautiful creation in the world is not enough now to satisfy. So let all be glad that by making a poem dearer to us music can serve a worthy purpose.

Doubtless it would please many of the readers of this department of THE SUN to find here more comment on the doings at the two opera houses, but the truth is that up to the present time there has been little or nothing to suggest that P. M. The programme passing event which is usually reserved for the staid consideration of the close of the week. Mr. Hammerstein has brought forward "Samson et Dalila," a work whose content is most easily disposed of in a half column article.

All that remains to be noted about it has been reiterated here, namely that the production added new credit to the Manhattan Opera, House and that the disclosure of the full measure of the abilities of Miss Gerville-Réache was no surprise to those who rightly measured worth of her artistic achievement ing the thought of a text. A song ought in "La Giaconda" on the occasion of The production of Massenet's "Le

Jongleur de Notre Dame" was the secand incident of Mr. Hammerstein's season; and here indeed one might be tempted that all has been said, not that something to launch into a discussion of the male tion of the New York public this was not exclusively a masculine entertain—plants. Miss Ethel Newcomb, is a pupil of Lement. It would be interesting to witness s performance of the work in this safe to say that it would achieve a dis tinguished failure, for the New York operatic public is no longer addicted to the consideration of questions of high

Undeniably the personality of Mary liences, and yet they are mere form- Garden lends a charm to the scenes in the Quartet, D major..... of charm that the composer designed. It is of the kind exerted on a certain occasion by that admired actress Mande Adams. She was playing in "L'Aiglon," and natuwriting songs came from a critic whose rally sseumed the outward guise of boy. A woman who had seen both her and ng and architecture. In his Sarah Pernhardt in the rôle preferred Queens' Gardens" Ruskin Miss Adams because "she was so sweet a young woman's education and womanly." Doubtless Mr. Hammerstein's patrons would prefer Miss Garden to any tenor in the rôle of Jean for similar reasons.

At the other opera house in Broadway only one novelty has been brought forward and that one unfortunately did not cut a deep scar upon the public heart. That the gentlemen who came from Milan to Italianize the Metropolitan had little interest in the success of the work can hardly be doubted. They staked their fortunes rather on the offering of their opening night. This was Verdi's "Alda," and up to the present time it remains the one achievement of Messrs. Gatti-

Casazza and Toscanini. The new scenery attracted considerable attention, chiefly by reason of its extreme gorgeousness. The chorus made no special impression, and the ballet proved to be neither better nor worse than those seen here from time to time. The orchestra was a great improvement over that of the previous season, but with its engagement and organization neither Mr. anything to do.

The principal singers were Emmy Destinn, who was engaged by Mr. Conried; Mme. Homer, who has been a mem ber of the company for some years, Mr. Caruso and Mr. Scotti. Adamo Didur was sorry substitute for the Ramiis of the Conried and the Grau casts and Giulio Rossi was very few inches a king.

The one notably good element of the

performance was the conducting of Mr. Toscanini. It may be surmised that "Alda" is one of his battle horses and "Madama Butterfly" another. His conducting of "Tosta" was not so striking as that of some or at least one of his predecessors. His c"Carmen" | was disappointment.

In "La Traviata" these Italian purrevors presented us with one good singer hitherto unknown to local audiences This was Pasquale Amato, who has a fine, fresh, rich barytone voice. supported by a powerful and well controlled air column. Mr. Amato sings quite well extremely well for an Italian of this generation. The other leading singers in the Italian operas of the repertoire

are old friends, and so are the operas. Hence there is nothing for the commentutor to discuss except the possibly significant fact that after all the extravagant promises of new wonders we have received one new artist; some new scenes it ought to be borne in mind that Gattiments made by Conried.

Next season, with Sembrich and Eames -andperhaps a few others-out of the company, room will be made for some of the supreme artists of La Scala, artists who have for years been basking in the sunny repose and old world quiet of Milan.

A peculiar injustice was done in this place last Sunday to that grand old artist Lilli Lehmann. In the haste of preparing the article the date of the singer's birth was sought in the nearest encyclopædia, which was Grove's "Dictionary of Music." It was there given as May 15, 1848, and will so be found in the new and carefully revised edition. But "Das goldenes Buch der Musik " which in such matters is more accurate than any English publication, gives the correct date, November 24, 1847. This writer had no intention of robbing Mme. Lehmann of three years of well earned glory.

Oscar Hammerstein has been obliged to have all his sieeves enlarged. They were not capacious enough to contain

all the laughs.

W. J. HENDERSON.

NOTES OF MUSIC EVENTS.

The fifth week of Oscar Hammerstein's season of opera at the Manhattan Opera House will begin to-morrow night with "Le Jongleur de Notre Dame," with Mary Garden as the young juggler and Maurice Renaud as the cook. The rest of the cast will be the same as heretofore. Wednesday night, "Cavalleria Rusticana," with Mme. Labla as Santusza, "La Chair," a pantomime ballet, with Odette Valery in the principal role, and "Pagliacel." with Zenatello as Canto and Sammarco as Tonio. Friday night, "Lucia, with Mme. Tetrazzini in the title rôle. Saturday afternoon, "Thals," with the cast usually heard in this popular work of Massenet, and Saturday night, "La Traviata," with Mme. Tetrazzini a

The programme for the week at the Metro politan Opera House is as follows Monday, "Rigoletto," with Frances Alda as Gilda for the first time here, and Mr. Caruso as the Duke. Wednesday, "Aida," with Mme. Eames, Mme. Homer, Mr. Caruso and others. Thursday, "Götterdämmerung," with Mme. Fremstad as Brünnhilde for the first time. The Siegfried will be Schmedes and the Gunther Amato. The entire work, including the Norns scene, will be given. Toscanini will conduct. Friday night, "La Bohème," Mme. Sembrich, Messrs. Bonci, Amato and others. Saturday afternoon, "Carmen," with Mme. Gay in the title rôle, and Saturday night, "Tosca," with Mme. Eames, Messrs. Martin

Next Sunday Alexander Petschnikoff will make concerts, when he will perform the Tschal-Concerto and Vieuxtemp's Fantasia Appassionata. Mr. Peterbulkoff returned to America on November 17 and on the 22d appeared before the Liederkranz Society. Since then he has been in Cleveland, Ohio, with the Russian Symphony Society and on December 4 was at Peabody Conservatory in Baltimore

Dr. Carl E. Dufft will give a song recital at

Fannie Bloomfield Zeisler will give a paino

•	to the state of th
•	Couperin
•	Papillons, op. 2 Schumann
3	Fantasie, op. 49Chopin
	Nocturne, op. 27, No. 2Chopin
	Fantasie, impromptu, op. 66 Chopin
	Balade, op. 47
	Prélude (No. 1. from "Pour le Plano")
	Debussy
t	Valse Parisienne, op. 84
,	PassepledDelthes
	Paraphrase on "Eugene Onegin" Tschalkowsky

Gustav Mahler's second emyphony, which occupies a whole concert, will be played at the Symphony Society's concert on Tuesday night. It requires soloists and chorus in the final move-

The Sunday "Pop" at the new German Theatre to-day will be the tenth of the series. The princi-pal singer will be Cecil Fanning, a young American barytone who has quickly won a high reputa tion on both sides of the Atlantic. He will sing in French land English and bring forward a song by Harriet Ware, entitled "The Forgotten Land," which the composer is to accompany. The soprano, Miss Josephine Swickard, also comes chestras in Germany and Austria. These are both American girls, and the group will be completed by two well known local players. Edouard Dethier (violin) and Mile. Flavie Van Den Hende two movements from Brahms's trio in B major.

The Olive Mead Quartet will give its first concert of the current season at Mendelssohn Hall on Thursday night. The programme: .. Haydn Quintet, opus 81......Dvorak

who lies been regarded as the reigning musicat ensation in Europe for several seasons past, the oncert will be important through the first pro-This composer's first and third symphonies and his second plane concerte have been heard in this city. This new work is said to mark an en although, like his third symphony, it is in the form of a symphonic poem, the four movements being played without interruption. For some time past Scriabine has been a student of theosophy, and in some measure the new work is its production calls for an orchestra of over 100 men, as it is scored for four flutes, three oboes

eight horns, five trumpets, three trombones

tuba, two harps, celeste, plano di campa and the

Following is the revised programme which Ex nest Schelling will offer at his planeforte recit at Carnegie Hall this afternoon: Chromatic Fantasy and Fugue Scarlatti Etudes op. 10 No. 10 op. 25 No. 3 Two Nocturnes op. 27 C sharp minor D flat Valse A flat Fatalisme Nocturné a Willigrad Alborado del Graciosi Bacarolle G minor Rubinstein

Emil Sauer will make his last appearance in New York at Mendelssohn Hall on Wednesday afternoon with the following programme: Five sonatas Sonata, C minor. Chopin Simpre scherzando. French serenade. Lichteifen. Paraphrase, "Eugène Onegin." Tschalkowsky Pabs The chief feature of interest in the programme

for the second of the symphony concerts for young people, under the direction of Frank ch, to be given in Carnegie Hall on Saturday afternoon, December 19, will be the performance for the first time in this country "The Children at Bethlehem." by Gabriel Pierne, author of "The Children's Crusade." is stated that Pierné drew his inspiration for this work from the interpretation given to his "Chil-dren's Crusade" by some children performers in Amsterdam, Holland. The@dedicatory page of this new work has a charming little at Bethlehem." David Bispham will be the narrator and a chorus of 200 children, eigh Symphony Society will assist.

The first concert of the Musical Art Society inder the direction of Frank Damrosch, will take place on Thursday evening, December 17. A study in contrasts is provided at this concerby the presentation of the "Salve Regina" in settings, the contrapuntal style of Palestrins contrasting with the simple harmonic setting The old German Christmas carol Stille Nacht, Hellige Nacht!" will according custom open the concert.

STARTING A FERRYBOAT. a Camplex Operation-Changes

From the Old Times. "Startin' a ferryboat," said the pilot has grown to be quite a complicated affair. Old timers will remember the time when a bell was rung, the chains were cast loose and she steamed out 'o the slip while the hurryup crowd kept chasin' her down the floatin' bridge and men used to make flyin' leaps and catch the last inch of the deck with the tips of their toes ten or fifteen feet out in the stream.

"Many a time I've said to them, 'What d'ye want to come on board the boat for Why didn't you jump to Jersey?'

"Some o' them used to get mad and threaten to report me-I was a deckhand then, you know-but they didn't, for they knew the company didn't encourage leaps for life. Leaps for deaths often enough. The tally o' those that jumped short and landed on the other side o' Jordan instead o' the North River would fill your newspaper. We was always ready to help. but we wasn't always in time.

"However, I remember one chap that made his leap an' missed it-he was a to put on the costume of Eacamill. young lawyer on the way to see his sweetstopped. Then we backed down a turn or two o' the wheels to meet him—them the door after having received the anwas the old sidewheel days-and lowering

As he pulled at his collar so's to give thing you swim well or re might be dragging the slip for you.

"Swim? Swim? Me swim? he stammered. 'What you talkin'about? I never swam a stroke in my life."

"Pears he wasn't lyin' He had never swam a stroke in his life. It jest came hat'ral to him like the puppy dogs when you throw them overboard.

"Howsomever, there ain't no such doin's now. When the bell rings they shut the gates and corral all the late ones so they can't go swimmin' in the slip. Then when the stragglers at the end o' Then when the straggiers at the end of the line is on board they sauts the tail gates on the ferryboat itself. But even then it ain't the word go. After the gates is shut one of the deck men opens the trap in the deck and pulls out the great iron pin that's held the shore end rudder the deck and made a cuttwater of it through iron pin that's held the shore end rudder steady and made a cutwater of it through the last trip. That's the last act to make her ready for the voyage acrost the ragin' river. When it's done a man on the upper deck presses a button that rings a bell in the pilot house, the pilot signals the injine room and she's off.

"That rudder pin is one o' the principalest things in the navigation of a ferryboat. The same man that pulls it out and

boat. The same man that pulls it out and frees the helm the last thing before starting is obligated to come back again the minute the boat's tied up at the other side and drop it back where it belongs. It fits snug into a socket in a kind o' yoke that's feterall to the rudder and it's part that's feterall to the rudder and it's part.

GOSSIP OF THE OPERA HOU

One of the new stage managers s Metropolitan never appears for his d without the decoration of a silk hat, gl and a cane. He clinks to all three cles among the most turbulent situat and was never known to take off the until last week. Then he approach one of the prima donnas.

"I am sorry to see that you have injured your foot," she said. He looked surorised. "I see you must walk with a cane," sh, went on, "and then it must be very serious if it is necessary for you to wear your hat as well." He still smilingly failed to understand and merely remarked that it was convenient to have his hat and cane, as he might at any time be called

from the stage.

"Don't give up the cane, then," she said,
"if it is so useful, but take my advice and
lift that hat when you are in the presence of ladies. Above all, don't keep it
on when you are talking to me."

The fire in her black even made such The fire in her black eyes made such a lasting impression on the new stage manager that he takes off his hat now if he sees her on the other side of the

Now that "Le Jongleur de Notre Dame" has added another to Oscar Hammerstein's list of successes there are various claimants for the honor of the suggestion that made the triumph of Massenet's opera possible here. That was the singing of the title rôle by a woman instead of a tenor. I was sure it would be a success.

modestly affirmed M. Gilibert. "I felt positive of that when I suggested to Mr. Hammerstein that it would be good to try Miss Garden in the boy's part. "I told Mr. Hammerstein that he must have Miss Garden in the rôle of the little

monk," indolently drawled M. Renaud in his characteristic Southern fashion, "when -first heard that he had secured the rights to the opera."

"I have always been anxious to conduct Massenet's score," added the wizard Campanini, "but it had always been my

idea that the principal part should be sung by a woman, and I told Mr. Hammer-"It's been my ambition for years to

sing the part of the juggler in the opera," frankly confessed Miss Garden, "and I begged Mr. Hammerstein to get the rights for me.

And Oscar, sitting under the protecting eaves of his hat, only smiles knowingly and keeps right on smoking. When Andreas Dippel began his nego-

tiations to secure the New York rights to Strauss's "Elektra," which is expected to be as much of a success as "Salome, the composer did not overlook the fact that there were two opera houses in this city now and that his opera had been forbidden in one after a single performance. So he put on the screws. In order to obtain the rights of "Elektra for the Metropolitan it would have been necessary to pay down \$10,000 for the exclusive privilege, supplement that by high royalties and in addition promise the production of "Salome" and "Feurst-noth." Of course such terms made the new work an impossibility at the Metronew work an impossibility at the Metropolitan: Lucrily there was another stage
open to Dr. Strass's new opera, and as
Oscar Hammerstein had already accepted
'Salome's for the Manhattan it was not
difficult for him to comply with the terms
demanded by the publishers. It is not
improbable that German—with the exception of the few gutturals emitted by ception of the few gutturals emitted by Mme. Schumann-Heink during a single performance of "Il Trovatore"—will be heard for the first time on the stage of the Manhattan when "Elektra" is sung

One of the new barytones at the Metro politan went the other day to be photographed for the first time in this country. He posed with his Legion of Honor button in his frock coat and his black beard carefully brushed to a pointed perfection not witnessed here since the departure of Pol Plançon. Then he retired to put on the costume of Escamill. The photographer waited, but the singer did not appear. A knock on his door brought out the suswer that he would be supported by the stockings on the outside, has a way of scenting the stockings on the outside, has a way of scenting the stockings are laced. The lace that finishes the corsage is odorous and the hem of the dress is weighted with sachet. When it comes to the scenting of a worman's eventually a support of a worman's eventually and the support of the sup not witnessed here since the deparheart. Down he went ker-splash, an' I did not appear. A knock on his door jumped to cut the buoy loose, but he brought out the answer that he would struck out so good an' strong that I ran soon be ready. Fifteen minutes more forrard instead and had the injines intervened with no signs of the sitter. Then the photographer cautiously opened

was the old sidewheel days—and lowering a rope with a slipknot over his head, we caught him under the armpits and h'isted him on deck.

With a safety razor he was taking off the last trace of the beloved beard. He had not for years sung this part, but he was the water a chanct to run out at his ankles I remarked to him friendly like:
By the solemn Weehawken, it's a good thing you swim well or we might be dragging the slip for you.

The was determined that his beard should be immortalized for this country before it disappeared altogether. Then he removed every trace of it to be in character for the part of the bullfighter while the entire star of the photographer waited on him

> The rehearsal of the great conductor at the Metropolitan was interrupted by corner of the vast auditorium. The orchestra of more than a hundred musicians was not concerned with the remote sound, but its effect on the nerves of the man who held the baton was apparent and perhaps impossible scent, after the first few blows of the hammer.
>
> He did not seem to realize that it was quite possible to stop the work. That could the nerves of her customer. There are possible to stop the work. That could have been done without any trouble. He continued to grow more and more nervous.

baton the conductor declared the re-hearsal at an end. He left the desk, and the musicians, not averse to a holiday, prepared to leave the orchestra pit. As they followed their conductor the sound of the workman still hammering came

BOUT THE COSTUME A DAINTY SCENT SHOULD CLING.

Woman-The Rose Jar's Value. Salome, so one is told in a certain sketchy

the charm failed and he told her to be gone. The scent was too heavy.

A lady appeared at the Opéra in Paris having many dollars worth of perfume distributed according to the latest methods throughout her costume, yet in spite of the quantity the odor was not heavy but delicate and pleasant.

At a motivise the other day there sat match the new costumes. Invariably the At a matinee the other day there sat

young woman the her hat in her lap. In the top of the hat stuck three filagree most delightful perfume. In one of the suggest her favorite scent by the color of her handkerchief. I provide my cusfilagree heads there was a bunch of cotton containing a pinch of the strongest Spanish sachet powder. In another there was a bit of absorbent cotton with one drop of attar of rose upon it, which was in turn wrapped in another piece of cotton. The third filagree hatpin, which was made of gold, held a pinch of lavender dried and powdered. In the three pins there was the making of a garden of the English variety, mignonette, rose filagree heads there was a bunch of cotof the English variety, mignonette, rose

and sprigs of lavender. In the Directoire days there were many perfumes, but they were costly, heavy and difficult to obtain. The modern woman of the Directoire can buy her perfumes cheaper and use them more

There is a young woman who makes t her business to advise women how to use perfumes. She devises articles for holding sweet scents. Often when the article is too difficult for her to make, as in the case of a brace'et with sachet box, she will order it of a jeweller.

Her time is now all occupied and she is hiring extra help. This young woman scorns as crude the expedient of putting perfume on one's gown.

The fashionable woman makes a study of perfumes for many reasons. Perhaps the first concerns her health, for perfumes do affect the health and the spirits. The woman who is susceptible to scents becomes a greal deal prettier if she is always surrounded with the odor that plays best upon her nerves. There are nerves that are as tender to scents as to sounds. You can actually alter the expression of the

face by providing the right scent.

The fashionable woman of to-day is arrayed in scents of many kinds. In the toe of her slipper there can be found the trace of perfume. The bit of cotton that keeps the pointed slipper tip in shape is sprinkled with sachet powder and the sprinkled with sachet powder and the linear in the best of sachet powders (arefully seed to be sachet powders (arefully seed to be sachet powders (arefully seed to be seed to sachet powders (arefully seed to sachet powders sprinkled with sachet powder and the slipper itself when not upon the foot, is kept in a pink silk bag which is lined with flannel well padded with layers of wool and sachet powder.

Silk stockings are scented and the scent

comes from the way they are laundered After the stockings are washed and just

In putting them away care should be stockings. Old silk stocking legs can be scented and kept to use as packing for

with which the stockings are laced. Two woman's evebrows, her complex laces that resemble corset strings are sewed together and in the middle there is much to tell; and there might be writa little sprinkling of sachet powder, just breath into a very subtlety of charm, sufficient to scent the strings. Perfumes were never so firmly yet so

delicately expressed as now. The young woman who has studied the art of per fuming the fashionable lady says about the scenting of the costume: "It costs a great deal to make the smart

woman odorous in the way she would like to be, but the money once spent is not wasted. it lasts a long time, for perfume correctly administered is not as fleeting as many suppose. "The professional perfumer has certain

laws which she lays down for herself the sound of a workman in some distant and never violates. For one thing she does not use new odors. She waits until she is certain that the perfume will be marriages are lost to the Church. In popular. She does not want her patrons to be noticeable on account of a new

women who are at their best in the odo of rose; others that must have violet, and and Brandenburg alone, still others that thrive upon musk. It is tion for the whole empi and although none of the musicians dared to suggest that the workman be told to suggest that the workman be told to stop they knew that something was going to happen soon.

It came promptly. Throwing down his

It came promptly. Throwing down his

It came promptly. Throwing down his

The woman who perfumes costumes

One of the explanations of this strange conditions of the explanations of this strange conditions.

for a living must not use sweet smells. She must not use such edors as the heavy scent of cloves or any decided spice. Cloves are penetrating and they are agreeable, but one must use them only as a basis for a more delicate scent.

walk in the open air. Otherwise the perfume must be much more subtly administered.

"The single exception to this rule is the handkerchief, which can be idealized by as much odor as one say care to put up. it; and particularly is this true of the lace handkerchief. There are women who saturate the lace handkerchief with the heaviest of expensive perfumes and Heavy Odors to Be Avoided-The Proper use of Seents an Art in Itself—Many then lay it away to dry and become fra-Perfumes Used by the Fashionable grant in the drying. When shaken out it is delightful with an old rose odor maybe that speaks of grandmamma's day and the heirloom chest.

"To put perfume upon the handkerchief

biography of that young woman, tried to charm the senses of John the Baptist with her hair. She loaded it with scent and let it blow across his vision. But a freshly inhaled it is more of a tonic cormedicine than a luxury. It may stimute

match the new costumes. Invariably the majority of the handkerchiefs are lace I take them and scent them accompany to material.

form heavily, and many women import scent specially for use upon their sables. Most furs have an unpleasant smell of dye and factory until scented, and the same with feathers, which are almost impossible until scented.

possible until scented.

"The practical Scotch housewives have
a way of scattering scents and keeping
them at the same time. None but an ecothem at the same time. None but an economical Scotch woman could manage to so well distribute the cdors and yet preserve them, and the secret of the whole thing lies in the rose jar.

"Last summer an American woman visiting in Scotland lamented that she had so little sachet powder with her.

"I would like to scent my mee wait, said she

said she " 'Give it to me,' said the hostess.
"Taking the lace waist in her hands, she folded it to a convenient size. Then lifting the top of a great rose jar, she carefully laid it within, placing the cover on

"'It will be scented in a few hours, my dear,' said she, 'so that the scent will never come out. "And it never did. The American woman wore the waist repeatedly and

always there was that sweet, strong scent of rose, never disagreeable but always suggestive of the rose jar in which it had lain all day.

"When asked to explain the mysteries of the jar the Scottish woman said:

last for years to come. The woman who perfumes herself very correctly will choose her flowers before they are pressed they are sprinkled with perfume which is put on with a fine spray. Instead of being ironed they are pulled into shape with the fingers and dried upon a pane of glass.

In putting them away care should be with the fingers and the exotics will reign. To ward spring it is all likes and viel-ts, with white beginning the property will choose for nowers according to season. In the summer they are grantum; in the winter the American Beauty, the care nation and the exotics will reign. To ward spring it is all likes and viel-ts, with white when they are desired. In putting them away care should be with white hyacinths when one desires taken to lay scented silk between the a real odor; and so through the year.

"All hair ornaments as well as all really care." to wear hair must be scented these days.

A special box is provided for hair and

MIXED MARRIAGES

The Cause of Large Losses to the Catholic Church in Germany. From the Rosary Magazine, A short time ago Father Bonagenture.

of the wardrobe.

the great Dominican preacher, stated that within fifty wears in the city of Berlin alone a quarter of million souls have been lost to the Catholic Church, principally through mixed marriages. In Germany it is almost certain that the greater part of the children of mixed

Prussia about 60 per cent. of these children

are Protestants. The number of these

marriages greatly exceeds the number of Catholic marriages. In the four years from 1901 to 1905 there were 1,557 Catholic marriages, as opposed to 4,874 mixed marriages in Berlin and Brandenburg alone. The proportion for the whole empire for 1895 was 350 mixed to 100 Catholic unions. The

leaders.

One of the explanations of this strange condition of affairs is the discrimination practised throughout the German Empire against Catholics. Prussia is still the great centre of the spirit of the Reformation, and the strict Butherans there cannot compromise with a Catholic. faintly to their ears.

He was getting perhaps a dollar or two a day, but he kept at his work. The orchestra costs thousands a week, yet the men had that day off. And the stock-holders—

as a pass for a more delicate scent.

"Perfumes cannot be poured upon the gown in the old fashioned way if one would be accounted a woman of taste. A few the railroad administration—all are closed to Roman Catholics.

Removal Sale Carpets & Rugs

9.	In response to the wishes of those who have not been able to hear the German Lieder singer. Dr. Ludwig Wullner, and his accompanist. Coenrand V. Bos, on account of their two former recitals wing been held in the afternoon, their	ing is obligated to come back again the minute the boat's tied up at the other side and drop it back where it belongs. It fits snug into a socket in a kind o' yoke	a day, but he kept at his work. The or-	be accounted a woman of taste. A few the railroad administration—all are drops may be permitted if one is going to closed to Roman Catholics.
d	manager has decided to give their third recital on the eyening of December 18 at 8:30. Special	that's fastened to the rudder, and it's part o' the pilot's business to see that the helm	POWER AT THE PIT'S MOUTH.	
et	attention is invited to the fact that in this recitat	is left alumb smidshing so's the nin will	Electric Power Developed From Coal as	
n-	Dr. Wulmer will sing the whole cyclus "Dichter- liebe," by Schumann. The entire programme	drop back easy into its place. You see, it's this arrangement that enables us to	Soon as Miner	Removal Sale
68	reads as follows	run the boats double ender.	The names on sincer is desired to a 12	Hemoval Sale
in	NachtstuckSchubert	"At night time it's part o' the pilot's	The power engineer is trying to realize	
	PromybeusSchubert	job to see that his side lights are set	a new vision. For years ne has been	
Ly	DichterliebeSchumann Three Ballads-Die Lauer, Der getroue	light, every trip, you much, they made	watching the long trains of coal cars	
r-	Eckar, HochzeitliedLoewe	be green light to starboard and red to	which rattle over the country carrying	
ot	Deutsche Volklieder Brahms	port, whichever way we go. Well, in the ofd oil lamp days the pilot or his	the raw materials of power to a million	Carpets & Rugs
t.	Wassily Safonoff has selected for the third	side partner used to go and change them	distant fire boxes.	A POOL & DIO
m	pair of concerts of the Philharmonic Society to	by hand every trip. Then an arrange-	He has seen the great three horse coal	Cal Della De Ruda
le	be given on next Friday afternoon and Saturday	ment was rigged for having all the lights	wagons, which block the city streets and	
ın	evening at Carnegie Hall a programme consist-		Benitter boundered carroon over bedesit latily.	
ir	ing wholly of the works of composers of Slavic	there was a sliding screen that you changed on each trip that marked out one	he has looked up to see a million chim-	Prior to our removal we must sell our entire stock of
ir	birth. A novelty in its present form is Smetana's "Ultava," the second of a series of four sym-	pair and showed the other.	neys belching soot and smoke into the	language and man at a smaller
."	phonic poems in a group called "My Fatherland."	"When electric light was put aboard	sky, polluting the air men breathe, black-	
ns	"Ultava" is the Bohemian name of the river	the hull affair was simplified. There's	ening the grass and trees, doing damage	Here are a few examples of the wonderful bargains:
i=	known in English as the Moldau, which has its	a red and a green lamp on each side on	incalculable to health and property,	
	source in the Boehmerwald that separates the	two different circuits. A switch in each	half shutting out the sun.	CARPEIS—without velvels, in two-toned effects
le	Elbe and the Danube and flows into the Elbe.	longing to it. That's esay, isn't it? Ves	He has noticed the trail of ashes and	Best Body Brussels \$1.00 to \$1.30
96	This composition has been in part rewritten by Mr. Safonoff. Josef Lhevinne, who is to be the	it's too easy. It's so easy that after a	cinders left by the creaking refuse carte	45-
00	soloist at these concerts, will play for the first	while the pilots began to forget to turn	on their way to the unsightly dumne	Dest rapestry pressers
d	time here Rubinstein's fantasy for plane in C	the switch and the Doat would get out	And he has dreamed of a future oity	Beet Auminetane
80	major. Tschalkowsky's symphony in B minor	in the stream with the wrong ngnts it	active, as powerful as this first, but a city	
8-	after Byron's "Manfred" will conclude the pro-	hoars going toot-toot, tores short		
at				
n-	The programme for the second concert of	out for your lights but now we have	Smoking stacks and where green and	
r.	the Edward Symphony Society in Carnegie Hall	something so easy that there can t be no	Howers and little children may bloom in	Lapesu y, extra neavy quanty, qx12
d	on Thursday evening, December 10, which will bring forward the young Russian violinist, Mischa	"When you chock the wheel at the end	the clear colors which nature gives them. Out in Colorado, for the first time, says	Wilton Velvel, 9x12 \$16.75
	Elman, will be as follows:	of each trip instead of using a nook in	the Technical World he has made bi-	Royal Wilton, 9x12, worth \$40.00 \$25.00 & \$29.50
y	Overture-"Finlandia"Sibelius	the old fashioned way wealaye a lorked!	Tream come true There at the manth	20 di vi iloni gx12, worth 440.00
n-	Symphony 110. & P.Cstasy	arrangement that catches the upright	Of the coal mines owned by the Mouth	Rugs made from remnants in all sizes below cost.
a-	Concerto for Violin	aboute of the wheel and holds it. Well.	Colorado Power Company of Lafavette	
r.	Pairy Tale, "Tear Saltan" (first movement)	the wheel you turn out the lights by the	great power houses have been built and the coal, once loaded into cars by the	14th Street
- 1	The state of the s	contract the same of the same	was com, once readed into cars by the	

flakers of Carpets for 50 years

and 5th Avenue